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## IN THE SCHOOLS.

## NATIONAL ACADEMY OF DESIGN.

Under the new regime at the Academy, of the Atelier system, which tends to make the Academy a school for painting of figure, portrait, and still-life, with composition, anatomy and perspective included in the form of lectures, which will be given later on in the season, the number of life drawing and painting classes has been increased so that the students have six life classes out of eight a month in the day time, while the other two are devoted to painting the draped model. The diversity of technique in the work and the excellent beginning made by the students, give favorable signs of a strong school both in drawing and painting.

The students have been advised by the school committee that on December 7 every student is to submit his work, numbered in the order of its production, to give the student his standing and from which the committee will select those canvases and drawings to be exhibited at the end of the season, with the selection made later on in the same way.

The first composition subject given the school by George W. Maynard was "Labor," and the sketches were criticised on Friday last by him, and the number of compositions submitted exceeded those of any first class of previous seasons.

Many were painted subjects, others were in the form of mural decorations, while the majority were done in charcoal. The next subject to depict is "Recreation."

The modelling class of the Academy, under Hermon A. MacNeil, has begun its work at night with a limited number of students, who in the majority are the advanced pupils of last season, and one of their number who has joined the class this season is a painter and mural decorator of note, and has modelled extensively heretofore. The class is working from life, and with the enthusiasm put into the criticisms and talks by Mr. MacNeil the class is working unremittingly.

## NEW YORK SCHOOL OF APPLIED DESIGN.

The New York School of Applied Design for Women reopened with the largest registration in its history, on October 5. Owing to delays they are holding the classes at their old address, 200 West Twenty-third Street, but will remove to their new building, 160 Lexington Avenue, the end of November.

The corps of instructors includes, as last year, Alphonse Mucha, who has been busy all summer on the decorations for the new German Theatre; Harvey Wiley Corbett, Charles Jeltrup, Miss Simonson, Miss Van Wilkenburgh, Miss Mosenthal, Miss Jones, together with Miss Jessie Van Brunt and E. G. Treganza of the Tiffany Glass & Decorating Co.

During the summer twenty-six students have filled positions in various kinds of art work.

## PRATT INSTITUTE ART SCHOOL.

The total enrollment of the classes in the department of Fine and Applied Arts for the present year is over 800. There are 410 students in the regular day classes, 275 in the evening classes, and 125 in the Saturday morning classes for children.

The exhibition of fifty paintings and illustrations by Howard Pyle will be continued in the Art Gallery of Pratt Institute until November 7.

## NEW YORK SCHOOL OF ART.

Evening classes in design and interior decoration and the crafts, also a woman's life class, have opened in the New York School of Art.

## OBITUARIES.

## John Ortgies.

There was laid to rest on Monday last in a quiet country cemetery on the east bank of the Hudson, near his former home at Ardsley, N. Y., John Ortgies, for more than fifty years art auctioneer and art sales manager, art buyer and collector, good citizen, kindly and modest soul and honest man.

The collectors, artists, dealers, critics, writers and art lovers of New York of the last half century all knew and liked and loved John Ortgies, and those who survive him, heard last week with tear-dimmed eyes of his death—a death which resulted from a painful disease—but happily one not of long duration and which ended painlessly. It was not generally known that he was ill, and so the news of his death came to most of his many friends as a shock.

John Ortgies was born in New York in 1836 and began selling pictures and objects of art when a boy. Starting out with his brother-in-law, Robert Sommerville, he was successively a partner of Thomas E. Kirby and again of the late R. W. Somerville in the Fifth Avenue Art Galleries, after a few years in which he was in business independently. From 1889 till the time of his death he was connected with the American Art Association.

He had charge of nearly all the great public art sales in New York for more than a decade after 1875. Among these were those of the John Taylor Johnston collection in 1878, the Daniel Cottier sale of 1878 and the J. C. Runkle sale of 1883. At the John Wolfe sale, which Mr. Ortgies conducted in 1882, one of the large buyers was Mr. Wolfe's sister, Katherine Lorillard Wolfe, who presented her purchases to the Metropolitan Museum.

In 1879, when Albert Spencer decided to sell his collections and to collect Barbizon canvases, Mr. Ortgies conducted the sale, and again in 1888, when Mr. Spencer went in for the impressionistic school, Mr. Ortgies was commissioned to dispose of his Barbizons.

He conducted the J. Abner Harper sales of 1880 and 1890, and from the C. H. Wynkoop sale of 1890 he sold a Mauve to Joseph Jefferson for \$2,500. Upon the actor's death sixteen years later, the same canvas brought \$42,250, at that time the highest price ever paid for a Mauve.

As a purchaser Mr. Ortgies has held discretionary commissions in all parts of the country. In many cases these blind purchases have run well into five figures.

His memory for pictures and prices was remarkable, and he carefully preserved marked catalogues of all important sales for thirty years. He was a mine of information to art writers, and especially to the reporters of art sales, and his kindness and courtesy were un-failing. He had also rare tact, and his management of the pressroom, following an important art sale—when besieged by a horde of excited, often unscrupulous and frequently ignorant reporters, clamoring for the real names of buyers, concealed under fictitious ones, and which he was not at liberty to give—was masterful. The pathetic quizzical glance he would give from out his great gold spectacles on these nights towards older and experienced art critics or reporters present and whom he knew, liked and trusted, when some new and ignorant man, or more often woman reporter, would ask him to "please spell Corot or Knoedler or Oehme," was comical in the extreme. His kindly pleasant face, framed in snowy beard and whiskers, his warm greeting and genial manner will be sadly missed—not only by Mr. Kirby and his associates in the Art Association,

but by all who attended art sales and devote themselves to art interests. His modesty is well evidenced by the fact that the ART NEWS has been unable, despite every effort, to secure a photograph of him for reproduction this morning. This is the more to be regretted, as the only one procurable was wretchedly reproduced in a daily newspaper last Saturday, and could not be again used.

Mr. Ortgies is survived by his wife, a daughter, Charlotte, and two sons, James, who is connected with the American Art Galleries, and Dr. William R. Ortgies, a veterinary surgeon. He was a member of the American Geographical Society.

The funeral was held at his summer home, Ardsley, on Sunday, and he was buried on Monday.

Perhaps the best epitaph for good, kind, honest John Ortgies is that on the tomb of the old Greek, Cleon: "Here, wrapped in happy slumber, Cleon lies—

Asleep—not dead. The good man never dies."

## Ernest Fenallosa.

The death of Professor Ernest Francisco Fenallosa, which occurred in London, September 21, is a most lamentable loss to all of his personal friends, both in America and Japan, and especially to those who respected and sympathized with his idea of Japanese and Oriental art and their influence upon Western art education.

Professor Fenallosa was probably known better through his researches into Japanese paintings, philosophy and the fine arts, but at the time of his death was widening his outlook of Western art in the European galleries.

After graduating and taking special honors in philosophy and aesthetics at Harvard, he went to Japan in 1878 to accept the professorship in the Imperial University of Philosophy and Political Economy. He was connected with this institution until 1886, when he was appointed Imperial Commissioner of Fine Arts. Serving two years in this capacity, he then undertook the directorship of the Tokio Fine Art Academy and became director of the Imperial Museum in Tokio.

After his return to America in 1890 he became curator of the department of Oriental art in the Boston Museum of Fine Arts, and occupied this chair six years. In 1897 he again returned to Japan to study more closely its art, poetry and drama, and the following year was made professor of English Literature in the Normal School of Tokio. He held this position about a year, and in 1900 returned to America, where he hoped to develop the rapidly growing interest in the Eastern arts and to put his acquired knowledge in the form of letters and writings.

Although allied more closely with Japanese and Chinese art, he was, at the time of his death, enlarging his knowledge of Western art, and studying carefully the galleries of Europe, where he was accumulating important material to utilize in his numerous winter lectures.

Since his last brief visit to Japan, in 1901, Professor Fenallosa has remained in America, lecturing upon both Eastern and Western art, and preparing in a more tangible form the subjects of his lectures. One volume in particular, entitled "Epochs of Chinese and Japanese Art," has been completed and ready for the press, but owing to the difficulty of obtaining suitable reproductions has remained unpublished until the materials could be more carefully supervised. Among other art articles are two which appeared in the Century Magazine for 1898, and which it is contemplated will appear in book form shortly.

The remains of Professor Fenallosa are in London, but will find permanent abode either at his home in Spring Hill, Alabama, or in Japan, the country he sympathized with and loved next to his art.

## Miss Carol H. Beck.

Miss Carol H. Beck, the well-known American historical painter and an accomplished critic and writer, died in Philadelphia, October 14. She studied at the Pennsylvania Academy Schools and in Paris, and was for some years and until her death, one of the managers of the Fellowships of the Pennsylvania Academy. On an order from Mr. Andrew Carnegie she painted William Penn in armor for the Pennsylvania Society in New York, and several portraits for Skibo Castle. Some of her best pictures are in the University of Pennsylvania, the Masonic Temple of Philadelphia, Wesleyan College, and the state capitols at Harrisburg, Pa., and Trenton, N. J.

John Durand, son of the late Asher B. Durand, N. A., one of the fathers of early American landscape painting, died in Paris, October 17, at the advanced age of eighty-seven.

## PHILADELPHIA.

The seventh annual exhibition of the Pennsylvania Society of Miniature Painters opened Saturday last, October 17, in the galleries of the Academy of Fine Arts. It will come to a close Monday, November 9.

The exhibition this year is larger than ever before, there being between 100 and one hundred and fifty miniatures entered. The jury of selection was composed as follows: Ellen W. Ahrens, Sally Cross, Herman Delgendesch, Amy Otis, Mary H. Tannahill, Janet Wheeler and William J. Whittemore. The hanging committee was: Amy Otis, A. Margaretta Archambault and Sarah Yocum McFadden.

The members of the society, all of whom have pictures entered in the exhibitions are: Ellen W. Ahrens, A. M. Archambault, Alice Beckington, Sally Cross, Herman Delgendesch, Eulabee Dix, Ludwig Foster, Edna H. Huestis, Jean W. Lucas, Mary I. Hunt, Sarah Y. McFadden, Isabel Nash, Amy Otis, Rebecca B. Peale, Evelyn Purdie, Alice Rushmore, A. H. Raeburn-Smith, Lucy M. Stanton, Mary H. Tannahill, Emily Drayton Taylor, Helen M. Turner, Emily R. Welch, Mabel R. Welch and Caroline S. Yardley. Emily Drayton Taylor is president of the society and A. Margaretta Archambault secretary.

Mrs. Meta Conor-Wood, who died suddenly October 13 last, has bequeathed her large collection of pictures, sculptures, bronzes, bric-a-brac and antiques to the city, with \$20,000, to be expended in the purchase of additional art works for the collection. Her will also provides that the residence, No. 1229 North Broad street, shall be converted into a club for artists, both men and women, but in case the club shall not be organized, the house is to be sold and the proceeds used to maintain the art collection given to the city. The collection contains a few fair to good examples of certain old masters of the Italian school not well known in the United States, and a few fair modern paintings, but as a whole it is not of much artistic value. Mrs. Wood offered the collection for sale three years ago, when it was inspected by several New York dealers, but she placed the prohibitive price of one million dollars on her possessions, and no sale was effected. The pictures were purchased here and abroad by her husband many years ago.